

of Art

Het gram voor uijt gedachten	En als ghij sijt verfeeuwt,
Racuw of met vyer gebiam,	En fit en gaect en geuwt
Dan geen aijyn vergetens	Can hij weer lustigh maecten,
En eer des avonds laet	Drooght de Catharren op
De Son te bedde gaet	Die hoven uijt de Copn
Met honger op zwaercken	In borst of tanden racken

En daer toe dan een stick	Maecte datmen ook wel pift
Soo groot gheluck een mick	En dat u niet en mist
Van roogen-broodt gheloven	(Met oorelof) het kacker:
Is goede medecijn wijns	Geen winden laet hij rust,
Thrijakel kan niet zijn	Hij doet de maegh met lust
Soo waerdigh om te loven	Naer spijs en drincke maeken.

ANNO 1656

Wat de een in de hand heeft, dat de ander wien
Dat yemant die niet lust den Pökelharighe smutt
Veel better is te prants die niet nuytghelosen
En den le leckern in darmen cullisch vult:

Current Exhibitions

Cover: Praise of
Pickled Herring,
1656, Joseph de
Bray, Dutch (oil
on wood, 57 x
48.5 cm,
Gemäldegalerie
Alte Meister,
Staatliche
Kunstammlungen
Dresden) in the
exhibition Still-
Life Paintings
from the
Netherlands

STILL-LIFE PAINTINGS FROM THE NETHERLANDS, 1550–1720

Gallery 101, through January 9, 2000
The full range of a great genre of European painting
Sponsored by National City

A PAINTING IN FOCUS: NICOLAS POUSSIN'S "HOLY FAMILY ON THE STEPS"

Galleries 225–226, November 14–January 23, 2000
Intense scrutiny of a 17th-century masterpiece
Sponsored by The Florence Gould Foundation

JANNA DEKKER AND JAN VAN LEEUWEN PHOTOGRAPHS: CONTEMPORARY DUTCH STILL LIVES

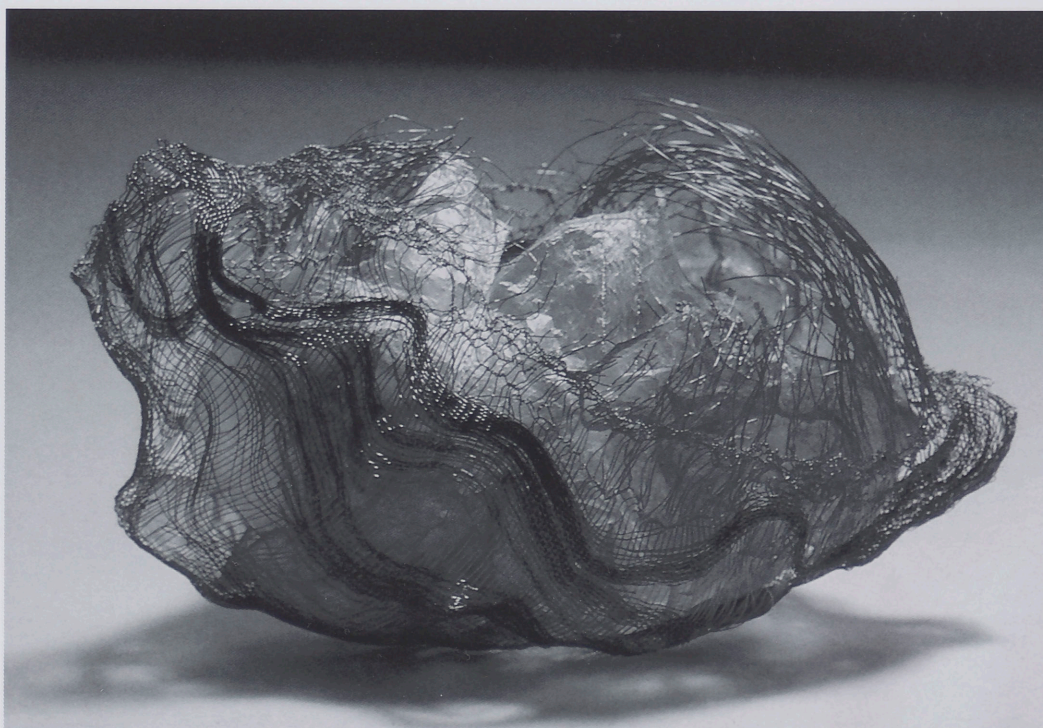
Gallery 105, through January 12, 2000
Rebirth of a storied artistic tradition

EDWARD WESTON AND MODERNISM

Galleries 109–112, through November 28
Comprehensive survey of the photography of a seminal modernist

CONTAINED SPACES: A JURIED SHOW OF CONTEMPORARY FIBER ART

Lower Level/Education, through November 28
Examples from one of the region's most vital arts, selected by fiber artist Gerhardt Knodel



Fiber artist Chris Mastroianni created this untitled work out of dyed wire and gut. It is featured in *Contained Spaces*.

From the Acting Director

Dear Members,

We welcome Sylvain Bellenger this month as the museum's curator of 19th-century European painting. This was the last appointment approved by Bob Bergman before his death. Sylvain brings a potent mix of expertise and experience in 19th-century art, and takes over the largest collection within the painting department. A native of France, he has been director of the Castle of Blois and chief curator of the Municipal Museums of Blois since 1992. With the appointment of Sylvain to this newly created post, the painting department is now fully staffed.

One of our best-known earlier French paintings comes from the 17th century: Nicolas Poussin's *Holy Family on the Steps*, painted in 1648. This celebrated work is the centerpiece of a weekend symposium on Friday night the 19th and Saturday the 20th. Chief Curator Diane De Grazia has undertaken in-depth scholarship and gathered an impressive lineup of Poussin experts to speak at the event. The symposium coincides with the exhibition, *A Painting in Focus: Nicolas Poussin's "Holy Family on the Steps,"* which includes, as well as the masterpiece itself, preparatory drawings, technical analysis, and related paintings by other artists, including the National Gallery of Art's famous copy of the Cleveland work. The show is on view in galleries 225 and 226 through January 23.

As if she weren't busy enough, Diane also contributes this month's article about *Still-Life Paintings from the Netherlands*, the sumptuous exhibition that opened at the end of October and

runs into January. Tom Hinson contributes a story about two contemporary Dutch photographers exploring still-life art, Janna Dekker and Jan van Leeuwen; their photographs are on view in gallery 105. Another related event: The Womens Council hosts *Still Life Alive!* on Monday the 8th. Drawing inspiration from the show, renowned flower arranger Ron Morgan demonstrates his craft and Diane offers insights on the subject of floral still lifes. For tickets and information, call Gretchen DeNaro at ext. 579.

People are still excited about the new Egyptian galleries, and with good reason—our choice collection of Egyptian material now tells several very compelling tales. Our deepest thanks go to Larry Berman, whose dedication and scholarship in the pursuit of this project have proven to be the last in a long line of significant contributions to this museum. Our best wishes go with him as he moves to Boston to oversee the Museum of Fine Art's enormous and renowned Egyptian collection.

We're entering a magical season for visiting the museum, with the holidays and all their related festivity fast approaching. As usual, we've got more going on than any one person could do—so bring all your friends and family.

Sincerely,

Kate M. Sellers

Kate M. Sellers, Acting Director



Sally Crocker invites you to join her at *Still Life Alive!*, a demonstration and tea on Monday the 8th. Sally, who has long shared her talents as a flower arranger, is honorary chair of the *Still Life Alive!* benefit. Proceeds from the event support the Womens Council's activities on behalf of the museum.

A Golden Age



**STILL-LIFE
PAINTINGS
FROM THE
NETHERLANDS,
1550–1720**
October 31,
1999–January 9,
2000

David Bailly's complex work from 1651, *Self-Portrait with an Allegorical Still Life* (oil on wood, 89.5 x 122 cm, Stedelijk Museum De Lakenhal, Leiden), is often called a *vanitas* painting because a sheet of paper in the right corner bears the artist's signature and the words, "*Vanitas vanit[at]um, omnia vanitas*" (*Vanity of vanities*,

everything is vanity), a well-known passage from *Ecclesiastes*. Several objects on the table were used in the 17th century as reminders of the emptiness of worldly life: a skull, an extinguished candle trailing a wisp of smoke, an incense ball, an hourglass. The fragile soap bubbles symbolize the motto "*Homo Bulla*" (*Man is but a bubble*).

The first independent still-life paintings in Western art did not appear until the second half of the 16th century. Until then still-life elements, considered too lowly to stand by themselves, were included only as decorative or symbolic elements in religious, mythological, or historical pictures. So new was the genre in the 17th century that there was no term for it until after 1650. Instead, critics used specific words to distinguish the various types of subjects, such as "kitchens," "fruit markets," or even "little things." By 1620 painters had already explored every type of still-life subject that would be portrayed in the next hundred years: flower bouquets, market scenes, hunting and game pictures, dining scenes, illusionism, and *vanitas* themes.

The Cleveland showing is sponsored by National City. The exhibition is organized by the Cleveland Museum of Art and the Rijksmuseum, Amsterdam. Supported in part by the National

The 17th century was the golden age of art and economic well-being in the Netherlands. The area prospered with riches from both land and sea: exotic foreign products were imported and local agricultural bounty translated into wealth for the domestic table. Still-life paintings reflected this richness. Artists attempted successfully to capture the detail of beautiful flowers, the abundance of the table, and the affluence of Netherlandish citizens. At the same time they vied for recognition of their incredible skills at realistic portrayal. Although some contemporary critics still considered still-life painting on the lowest rung of the ladder of art, kings, aristocrats, and wealthy merchants paid huge sums for these pictures. However, many collectors owned still-life paintings of objects that they would other-

Endowment for the Humanities. The exhibition is indemnified by the Federal Council on the Arts and the Humanities. Promotional support is provided by Avenues Magazine and WCLV 95/5.

wise not be able to afford. The rare silver pitcher, Chinese porcelain, or bouquet of fantastically priced tulips could be admired on one's wall if not on one's table.

Most still-life artists specialized in certain types of subjects or forms, but even history painters like Rembrandt sometimes turned to the genre. Rembrandt's *Dead Peafowl* shows a young girl in historic costume contemplating two peahens displayed with a basket of fruit.

The startling illusions depicted in some paintings challenge the beholder's sense of what is real. *Account Ledgers of the City Treasury of Amsterdam* by Cornelis Brize hung in the treasurer's office next to actual ledgers, deceiving the viewer. In the 17th century the talents of still-life painters to capture reality were praised in poetry and in gifts and monetary reward to the artists. The carefully concocted flower arrangements of Jan van Huysum, one of the highest paid painters, were prized throughout Europe.

Still-life paintings provided a microcosm of the 17th-century Netherlandish world. In some cases, they depicted not only beauty but also the transience of life. Allegorical themes were abundant, especially those that suggested the vanity and brevity of life and the inevitability of death. David Bailly's *Self-Portrait with an Allegorical Still Life* might imply that

art is useless in the face of death, or, more probably, that art outlasts death and that the painter's talent is primary. Other paintings emphasize the importance of temperance.

Whether 17th-century still-life paintings had a moralizing intent or were painted for the pure pleasure of displaying the talent of the artist and the abundance of a healthy and wealthy society, their message of beauty and natural content realized is clearly understood by today's viewer.

■ Diane De Grazia, The Clara T. Rankin Chief Curator



Dead Peafowl from 1639 is Rembrandt's only still-life painting (oil on canvas, 145 x 135.5 cm, Rijksmuseum, Amsterdam). The girl, in 16th-century dress, stares spellbound at the strikingly beautiful forms of the game birds—which may await use in a pie.



Cornelis Brize's *Account Ledgers of the City Treasury of Amsterdam* from 1656 (oil on canvas, 194 x 250 cm, Amsterdams Historisch Museum, on loan to the Royal Palace, Amsterdam) hung in the treasurer's office near real documents almost

identical to those in the still life. Despite the painting's realism, the objects at the bottom are cut off by the lower edge, signaling the artist's artifice. Brize's signature masquerades as an inscription on the lower right file.

A Tradition Updated



JANNA
DEKKER AND
JAN VAN
LEEUVEN
PHOTO-
GRAPHS:
CONTEMPO-
RARY DUTCH
STILL LIVES
October 23,
1999–January
12, 2000

Dekker works with a 35mm camera, developing her prints without aid of toners or other dark-room manipulations. This luminous untitled image from 1986 (printed 1994, gelatin silver print, 24 x 30.5 cm, courtesy of the artist) highlights the

translucency of the fine fabric and the fruit in a glass jar. The natural light on which Dekker relies often produces unexpected and surprising effects in such intimate spaces.

The painted still life, which flourished as a genre in the Netherlands during the 16th and 17th centuries, possesses a timeless relevance. Contemporary photographers find inspiration in the simplicity of still-life subjects, capitalizing on abstract patterns, effects of light and shadow, and provocative content suggested in particular groupings of objects. Dutch artists Janna Dekker and Jan van Leeuwen, exhibiting together for the first time, reveal a shared sensitivity to their artistic heritage, which they reinterpret from a contemporary point of view.

Dekker and van Leeuwen came to still-life photography from different generations and backgrounds. Dekker, born in 1957, studied Spanish and drama, taking up the camera in 1982 as assistant for a publicity photographer. After mastering the techniques, she started working independently, photographing nudes, intimate portraits, her travels in Mexico and India, and richly detailed still-life subjects of flowers, fruits, and everyday objects. In 1995 she began making documentary videos and 8mm black-and-

white films, characterizing her efforts as “moving still lifes.” The crisp gelatin silver prints featured in the museum’s exhibition were taken in Holland, Spain, and Italy. Dekker does not work in a studio, but wherever she finds the appropriate situation, atmosphere, or objects, guided by intuition. “I want to make tangible the poetry and silence of simple daily-life moments and how the passing of time affects and changes the objects,” she says of her still lifes. This is her first show in the United States.

Van Leeuwen, born in 1932, endured the Nazi occupation of his hometown of Amsterdam in the early 1940s. His photographic experience evolved during employment as a buyer, salesman, and office manager with several trading companies. Photographing merchandise such as glassware, pots and pans, and kitchen utensils from 1955–61, van Leeuwen became quite proficient with the camera early in his career. However, he did not seriously take up the medium until 1986 when seeking a retirement avocation. Most of his work is an emotionally raw style of self-portraiture, influenced by his experiences during the



Dekker has captured the sculptural qualities of ripening fruit and leaves in a ceramic compote in this untitled gelatin silver print from 1990 (printed 1998, 40.6 x 50.8 cm, courtesy of the artist). The contrasts of light and dark and the simplicity of the setting heighten the detail in the leaves and skins.

war. The step from self-portraits to still lifes—many of single flowers—was a short one. “In front of the lens these secluded flowers become individuals,” he says. “In fact, I make portraits of these flowers, and as every portrait contains elements of the self, of its maker, my flower-portraits have a strong connection to the portraits and images of myself.”

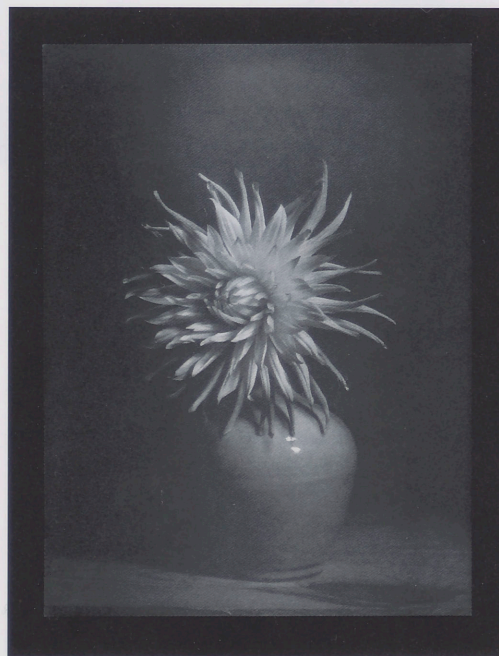
Last year Dekker and van Leeuwen became

acquainted at a photo festival in Arles, France, where they found themselves moved by each other’s work and intensity of vision. The affinity of their work lies in the pristine composition, use of light and shadow, and sensibility to the Dutch master Jan Vermeer (1632–1675).

■ Tom E. Hinson, Curator of Contemporary Art and Photography



Van Leeuwen inventively relies on 19th-century camera equipment and technical processes to create his contemporary still lifes. Sunflowers, from 1995 (printed 1999, 40 x 30 cm, courtesy of the artist), is rendered in the blue tones of the cyanotype, another name for blueprint, which was invented in 1842 by the British astronomer and chemist Sir John Herschel.



The subject of van Leeuwen’s first still life, *Dahlia*, from 1995 (printed 1999, 40 x 30 cm, courtesy of the artist), is a corsage he received at the opening of a Joseph Beuys (1921–1986) drawing exhibition in the Netherlands. Clearly visible in the image, printed in the warm brown tones of the kallitype (Van Dyke process), are the finely detailed veins in the flower’s petals and the shiny glazed surface of the pottery jug.

A Delicate Balance

The museum's Korean and Japanese painting collection of approximately 250 works is one of the most distinguished in the West. To preserve the condition of the paintings (which, like Western photographs or prints and drawings on paper, are very sensitive to exposure to light), they are displayed in an annual series of four rotations, about 60 works at a time. Afterward, each is returned to storage to "rest" for at least 12 to 18 months.

Each painting's condition is monitored annually to identify and prioritize potential treatment. The museum maintains a conservation studio for Western paintings, and a paper conservation lab. However, because the conservation of Japanese and Korean paintings—in the form of hanging scrolls, albums, folding screens, and handscrolls—requires special skills in working with paper and silk surfaces as well as textile mountings and paper and wooden support systems (since the works are not framed), virtually all restoration work requires the aid of independent specialists. Restoration may be rather minor, or may involve complete disassembly, cleaning, and remounting. A special rotation of recently restored paintings is now on view in gallery 121.

All the materials used in Japanese and Korean painting and calligraphy are fragile. The support system attached to the back of a scroll or screen is usually paper, sometimes more than one sheet thick. The painted surface images are applied with ink and mineral pigments using animal glue as a binder. Gold and silver, either as a pigment or as thin sheets of foil, are also

sometimes used. The inherent fragility of these materials requires special vigilance in handling, gallery and storage conditions, and mounting.

No painting in the group now on display retains its entire, original mounting. This includes the paper backings, the textiles that surround the painting surface, and any fittings that assist in presentation of the work of art. The felicitous assemblage of these various elements provides

structural stability and is intended to create an appropriate aesthetic environment for the whole work. Understood in this way, it is apparent that in Japan and Korea a painting's mounting is much more integral to the aesthetic character and integrity of the painted image than a Western frame on a Western painting. Carefully chosen mountings per-

mit us to see a Japanese or Korean painting with fresh eyes.

When it becomes necessary to remount a painting in the museum collection, considerable thought is given to the choice of materials—papers as well as textiles—that will be used. Very specific tonal values, textile patterns, as well as any alterations in dimensions are discussed at length, and then experimented with before a final decision is made in what normally becomes a year-long process. The results of such deliberations enable a greater appreciation of the work of art by the viewer, as well as improve its fundamental and structural integrity. The elements of a mounting are assembled in a manner that anticipates changes in condition and appearance over time, becoming part of the continuing evolution of the life of the artwork.

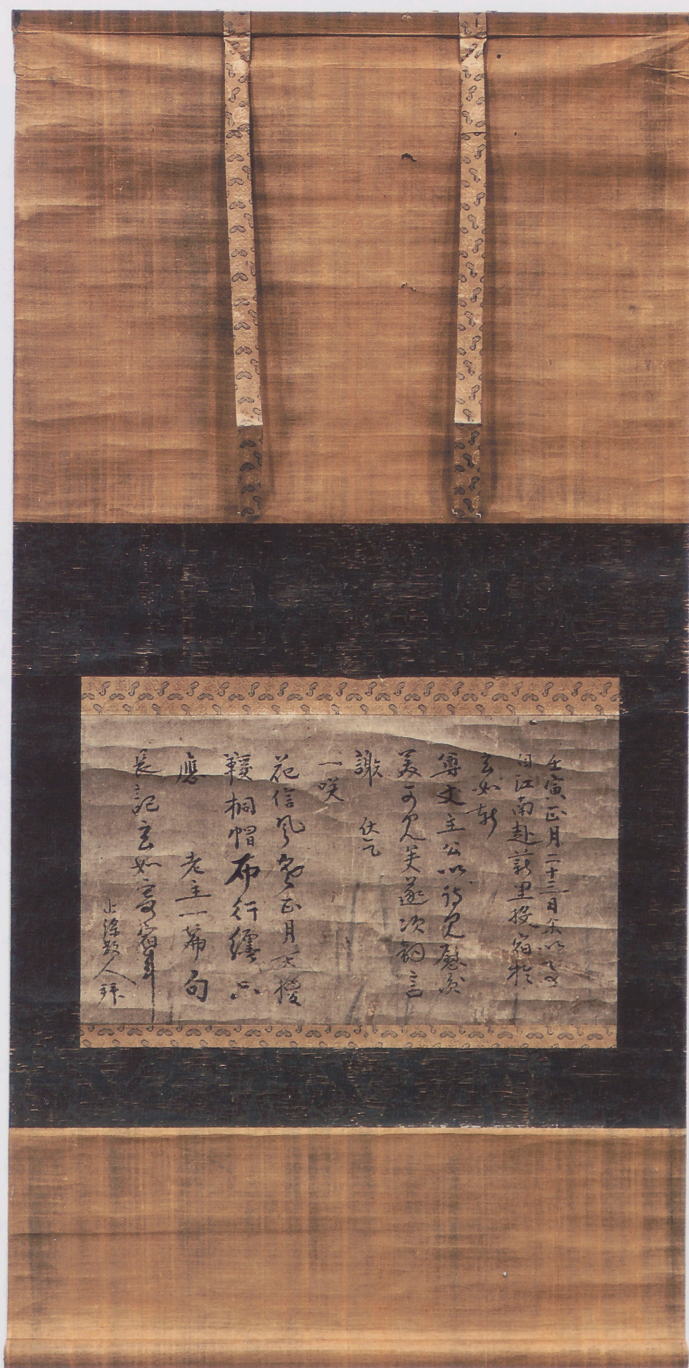
■ Michael R. Cunningham, Curator of Japanese and Korean Art

■ Marcia C. Steele, Conservator of Paintings



Restoration work is performed by outside specialists who have trained in Japanese painting conservation studios, usually for a minimum of eight years. These studios have all been licensed by the Japanese government's Agency for Cultural Affairs (Bunka-chō) to conserve paintings officially recognized in Japan as National Treasures or Im-

portant Cultural Properties. Above, a conservator at the Handa Studio in Tokyo works on one of a pair of painted paper six-fold screens titled Namban Byōbu (Southern Barbarians) (Momoyama period, ca. 1610–14, each 159.3 x 351.2 cm, Leonard C. Hanna Jr. Bequest 1960.193–194)



The colors, textures, patterns, and relative proportions seen in the mountings of paintings currently on display vary from one work to another, depending on subject matter, whether or not it was possible to retain some elements of the previous mounting, and the aesthetic preferences of the professional mounter and museum curator

working in collaboration. The 15th-century hanging scroll by Bokusai Shōtō (d. 1492), Letter from Bokusai to Monk Kesso, is shown with its former mounting (left) and after restoration (Muromachi period, 1392–1573, ink on paper, 24.7 x 42 cm, Gift of Alan Carter Covell and Kyu J. Pak-Covell in honor of Dr. Jon Carter Covell 1991.33).

Live Performances

On Thursday the 18th at 8:00, a **Jazz on the Circle Concert** features *John Scofield*, known as one of the "big three" jazz guitarists and a master jazz improviser whose music combines bop, fusion, and soul jazz. A pre-concert lecture at 7:00 is presented by jazz educators. Jazz on the Circle is a collaboration of Northeast Ohio Jazz Society, Severance Hall, the museum, and Tri-C Jazz Fest. Tickets are \$24 or \$17. CMA members receive a \$2 discount. Call the Severance box office at 216-231-1111 or 1-800-686-1141.

On Friday the 19th, a **Viva! Performance** at 7:30 brings the Cleveland debut of *Nrityagram, The Odissi Dancers of India*. A stunning ensemble of female dancers, *Nrityagram* (ni-ri-ti-ya-gram) performs compelling dance theater, classical yet accessible to Western audiences. Single tickets are \$24 or \$21; \$21 or \$18 for CMA members. To subscribe or to reserve single tickets, call the ticket center. Info: ext. 464.



A **Gala Concert** on Wednesday the 10th features *The Clerks' Group*, a renowned early music ensemble making its Cleveland debut with works by Ockeghem, Obrecht, Des Prez, and others. At 6:30, Beverly Simmons gives a **Preconcert Lecture** in the recital hall. Tickets are available through the ticket center. General admission \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5.

The **Musart Series** ranges broadly this month. A **Contemporary Music Concert** at 7:30 on Friday the 5th brings *The Oberlin Contemporary Music Ensemble* performing John Luther Adams's epic work: *The Immeasurable Space of Tones*. An **Asian Autumn Concert** on Sunday the 7th at 2:30 features the *CWRU Wind Ensemble* in works by Chinese and Japanese composers. Three recitals in our **Autumn Organ Festival** include: Wednesday the 3rd at 7:30, organist *Donald Sutherland* and soprano *Phyllis Bryn-Julson*; Sunday the 14th at 2:30, organist *George Ritchie* and percussionist *Feza Zweifel*; and Wednesday the 17th at 7:30, organist *Stefan Engels*. Two **Curator's Organ Recitals** by Karel Paukert round out the month at 2:30 on Sundays the 21st and 28th (the latter celebrates Dutch still lifes with music of the Low Countries).

Free admission, unless indicated. Complete program details appear in the daily listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

2 Tuesday

Highlights Tour 1:30 *CMA Favorites*

3 Wednesday

Gallery Talk 1:30 *Buddhism in Asia*. Lisa Robertson

Lantern Workshop 6:30–8:30 *Pierced Tin Lanterns*. Make lanterns for Holiday CircleFest, November 3–21. Wednesdays and Thursdays, pierced tin; Fridays, split bamboo and tissue paper; Sunday, twigs and Japanese paper. Most lanterns take more than one session to complete (attend as many as you like). Children under 15 must register and attend with someone older. \$15/individual for one lantern, \$40/family for one lantern per person. \$10 each additional lantern

Film 7:30 *Liebelei* (Germany, 1932, b&w, subtitles, 88 min.) directed by Max Ophuls. In *fin-de-siècle* Vienna, an officer has a fling with an opera singer, until the past catches up. Ophuls's first great film is adapted from a play by Arthur Schnitzler (also the source for *Eyes Wide Shut*). \$4 CMA members, \$6 others

Archaeology Lecture 7:00 *Recent Fieldwork at Saridis, the City of Croesus*. Nicholas Cahill, University of Wisconsin.

Organ Festival 7:30 *Donald Sutherland*, organ; *Phyllis Bryn-Julson*, soprano. Works by William Albright (*Missa brevis*), Widor, Guillou, Messiaen, and others

4 Thursday

First Thursday Curatorial consultation for members only, by appointment

Lantern Workshop 9:30–11:30 *Pierced Tin*. Fee: See Wednesday the 3rd

Highlights Tour 1:30 *CMA Favorites*

The Clerks' Group



5 Friday

Highlights Tour 1:30 *CMA Favorites*

Lantern Workshop 6:30–8:30 *Bamboo & Tissue*. Fee: See Wednesday the 3rd

Guest Lecture 6:30 *From Botany to Bouquets: Flower Painting in Northern Europe*. Arthur Wheelock, National Gallery of Art, Washington, D.C.

Concert 7:30 *The Oberlin Contemporary Music Ensemble*, Timothy Weiss, director. John Luther Adams's epic work: *The Immeasurable Space of Tones*

6 Saturday

Gallery Talk 10:30 *All the King's Horses*. Frank Isphording

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *Happy Heirs* (Germany, 1933, b&w, subtitles, 75 min.) directed by Max Ophuls. *The Tender Enemy* (France, 1936, b&w, subtitles, 66 min.) directed by Max Ophuls. Two rare comedies: In the first, a man must refrain from drinking for a month to inherit his winemaker uncle's estate. In the second, three men who died for love return to earth to dissuade a young girl from marrying for money. \$4 CMA members, \$6 others

7 Sunday

Gallery Talk 1:30 *Abstract Expressionism to Minimalism*. Lisa Robertson

Family Workshop 1:30–4:00

Egyptomania. Free drop-in art projects for all ages based on Egyptian designs

Demonstration 2:00 *Still Life Alive!* Free for members, \$7 others (ticket center)

Lantern Workshop 2:00–4:00 *Twig & Paper*. Fee: See Wednesday the 3rd

Asian Autumn Concert 2:30 *CWRU Wind Ensemble*, Gary Ciepluch, conductor. Works by Chinese and Japanese composers

8 Monday

Benefit 1:30 *Still Life Alive!* Tickets and reservations required; call ext. 579

9 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Film

Motion and Emotion:

Max Ophuls in Europe

Fin-de-siècle Europe—a vanished world of balls and operas, of letters and illicit lovers, of soldiers, aristocrats, and elegant ladies—is sumptuously summoned forth in film after film by master filmmaker Max Ophuls (1902–1957). Born in Germany, the father of celebrated documentary filmmaker Marcel Ophuls (*The Sorrow and the Pity*) left Germany in 1933 to flee the Nazis and spent much of the rest of his life making movies in other countries, including the U.S. Ophuls's Hollywood films will be shown in December, but first we look at the European ones that bookend them. These are the movies that initially won Ophuls his fame and later cemented his greatness: from Germany, *Liebelei*, the 3rd, and *Happy Heirs*, the 6th; from Italy, *La Signora di Tutti*, the 10th; from France, *The Tender Enemy*, the

6th, *Le Plaisir*, the 14th, *From Mayerling to Sarajevo*, the 17th, *La Ronde*, the 21st, *The Earrings of Madame de...*, the 26th, and *Lola Montes*, the 28th. On their (always glittering) surface, Ophuls's films appear nothing more than frivolous romantic melodramas populated by doomed lovers. But his intoxicating style, featuring fluid camera movements of breathtaking beauty, not only bridges the gap between his lovers' illusions and the world's harsh realities. It also plumbs the psychic shortfall. His is a cinema of motion and emotion. This essential series, including many film prints from Europe, offers a rare opportunity to discover—or rediscover—one of the cinema's greatest artists. Each program \$4, \$6 non-members.

Right: *La Ronde*



10 Wednesday

Gallery Talk 1:30 *Still-Life Paintings from the Netherlands*. Kate Hoffmeyer

Guest Lecture 6:00 Edward Weston: *Modernism, Mexico, Modotti, and Myths*. Amy Conger, Edward Weston expert

Lantern Workshop 6:30–8:30 *Pierced Tin*. Fee. See Wednesday the 3rd

Preconcert Lecture 6:30 Beverly Simmons speaks in the recital hall

Film 7:30 *La Signora di Tutti* (Italy, 1934, b&w, subtitles, 89 min.) directed by Max Ophuls. A film star attempts suicide and recalls her life's triumphs and tragedies. Ophuls's only Italian film introduces a favorite theme: woman as power broker, victim, object of beauty, and sexual commodity. \$4 CMA members, \$6 others

Gala Music Concert 7:30 *The Clerks' Group*. Rebecca Outram, soprano; William Missin, alto; Thomas Raskin, tenor; Matthew Vine, tenor; Edward Wickham, baritone/director; Robert Macdonald, bass. The Clerks' Group specializes in Renaissance Flemish sacred music. Formed in Oxford in 1992, the ensemble has released nine acclaimed CDs. Their Cleveland debut includes works by Ockeghem, Obrecht, Des Prez, Morton, and Pipelare.

"You probably have to go back 500 years to find choirs as capable as the Clerks' Group..." —*The New York Times*. Tickets at the ticket center: \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5

11 Thursday

Lantern Workshop 9:30–11:30 *Pierced Tin*. Fee. See Wednesday the 3rd

Highlights Tour 1:30 *CMA Favorites*

12 Friday

Highlights Tour 1:30 *CMA Favorites*

Lantern Workshop 6:30–8:30 *Bamboo & Tissue*. Fee. See Wednesday the 3rd

Guest Lecture 6:30 *Witnessing the World: Dutch Still-Life in Context*, Susan Kuretsky, Vassar College

Lecture 7:00 *Glorious Inspiration: Transcending Tradition and Culture in Textile Design*. Kaffe Fassett. The renowned textile artist speaks in Gartner Auditorium. Tickets, available at the ticket center, are \$15 for CMA members, \$10 for TAA members, \$20 others. Fassett will sign copies of his new books, *Mosaics* and *Welcome Home*, Kaffe Fassett, before and after the lecture

13 Saturday

Gallery Talk 10:30 *Women Artists*.

Dyane Hanslik

Highlights Tour 1:30 *CMA Favorites*

14 Sunday

Gallery Talk 1:30 *Still-Life Paintings from the Netherlands*. Kate Hoffmeyer

Family Workshop 1:30–4:00

Egyptomania. Free drop-in art projects for all ages based on Egyptian designs

Lantern Workshop 2:00–4:00 *Twig & Paper*. Fee. See Wednesday the 3rd

Film 2:00 *Le Plaisir* (France, 1952, b&w, subtitles, 95 min.) directed by Max Ophuls, with Jean Gabin, Danielle Darrieux, Claude Dauphin, and Simone Simon. Celebrated films from three Guy de Maupassant stories: a magic mask makes an old man young; prostitutes embark on their annual country holiday; and an artist weds a suicidal model. \$4 CMA members, \$6 others

Autumn Organ Festival 2:30 *George Ritchie*, organ; *Feza Zweifel*, percussion. Works by J. S. Bach, Charles-Marie Widor, and Dan Locklair (*Constellations*)

16 Tuesday

Highlights Tour 1:30 *CMA Favorites*

17 Wednesday

Gallery Talk 1:30 *Edward Weston and Modernism*. Saundy Stemen

Lantern Workshop 6:30–8:30 *Pierced Tin*. Fee. See Wednesday the 3rd

Gallery Tour 6:00 *Contained Spaces*.

Louise Mackie, curator, with artists

Film 7:30 *From Mayerling to Sarajevo* (France, 1940, b&w, subtitles, 89 min.) directed by Max Ophuls. This sumptuous historical drama chronicles the love affair between Countess Sophie and Archduke Ferdinand in the days before WWI.

\$4 CMA members, \$6 others

Autumn Organ Festival 7:30 *Stefan Engels*, organ. Works by J. S. Bach, Max Reger, Marcel Dupré, and Naji Hakim

18 Thursday

Lantern Workshop 9:30–11:30 *Pierced Tin*. Fee. See Wednesday the 3rd

Highlights Tour 1:30 *CMA Favorites*

Jazz on the Circle Concert 8:00 *John Scofield*. One of the “big three” jazz guitarists, Scofield has recorded more than 24 critically acclaimed albums. Pre-concert lecture at 7:00 presented by jazz educators. Tickets are \$24, \$17. CMA members receive \$2 discount. Call 216–231–1111 or 1–800–686–1141

19 Friday

Highlights Tour 1:30 *CMA Favorites*

Lantern Workshop 6:30–8:30 *Bamboo & Paper*. Fee. See Wednesday the 3rd

20 Saturday

Symposium 9:00–4:00 *Poussin*. \$35, \$25 members, \$10 faculty and students with ID. Box lunch \$17. Call the ticket center.

8:15 *Registration and coffee*

9:00 *Welcome*. Kate Sellers

9:05 *Introduction*. Diane De Grazia

9:15 *Poussin's "Death of Germanicus" and the Invention of the Tableau*. Charles Dempsey, Johns Hopkins University

10:15 *Break*

10:30 *Poussin's Holy Families: The Art of Invention*. Ann Sutherland Harris, University of Pittsburgh

11:30 *Poussin and the Poetics of the Heroic Baby*. Anthony Colantuono, University of Maryland

12:30 *Lunch*

2:00 *The National Gallery's "Holy Family on the Steps."* Pauline Maguire, National Gallery of Art, Washington, D.C.

3:00 *Two of a Kind: Cleveland's and Washington's "Holy Family on the Steps."* Carol Sawyer, Virginia Museum of Fine Arts

Gallery Talk 10:30 *Islamic Art*. Lisa Robertson

Highlights Tour 1:30 *CMA Favorites*

21 Sunday

Gallery Talk 1:30 *Edward Weston and Modernism*. Saundy Stemen

Family Workshop 1:30–4:00

Egyptomania. Free drop-in art projects for all ages based on Egyptian designs

Lantern Workshop 2:00–4:00 *Twig & Paper*. Fee. See Wednesday the 3rd

Storybook Tour 2:00 *The Story of Light: Egyptian Mythology, Part I*. Anita Peoples

Film 2:00 *La Ronde* (France, 1950, b&w, subtitles, 97 min.) directed by Max Ophuls, with Anton Walbrook, Simone Signoret, Jean-Louis Barrault, and Danielle Darrieux. Once banned from the U.S. due to its “immorality,” this famous love roundelay is from a play by Arthur Schnitzler. \$4 CMA members, \$6 others

Curator's Recital 2:30 *Karel Paukert*, organ. Works by Liszt, Hindemith, and Messiaen

Family Express 3:00–4:30 *Doors to the Afterlife*. Explore the art of Egyptian tombs, then create your own door to the afterlife in this free, drop-in family workshop

Fiber Artist Kaffe Fassett

Internationally acclaimed designer and author Kaffe Fassett, the first living textile artist to be given a solo exhibition in London's Victoria and Albert Museum, shares his talents in a special lecture and three workshops.

Credited with revolutionizing the use of color in textile design, Fassett incorporates imagery from sources as disparate as Persian ceramics, Japanese rock gardens, and Victorian portraits into knitwear, quilts, needlework, and interior design of exuberant color and pattern. His newest books, *Mosaics* and *Welcome Home, Kaffe Fassett*, appear this fall.

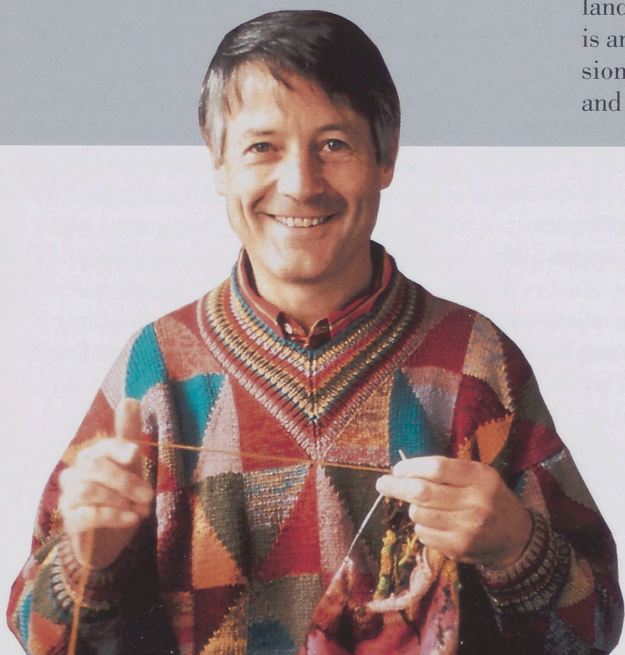
His **Lecture**, *Glorious Inspiration: Transcending Tradition and Culture in Textile Design*, is Friday the 12th at 7:00 in Gartner Auditorium. Tickets, \$20, \$15 for museum members, and \$10 for Textile Art Alliance members, are available at the ticket center. He will sign copies of his new books (available at the store) before and after the lecture. Sorry: The **Knitting and Quilting Workshops** held in the days immediately preceding and following the lecture have already sold out.

Kaffe Fassett's visit to Cleveland is sponsored by the Textile Art Alliance of the Cleveland Museum of Art. The Textile Art Alliance is an affiliate group of the museum whose mission is to promote interest in the textile arts and add to the museum's textile collection.

Symposium Keynote Lecture 6:30

Poussin's Pleasure. Elizabeth Cropper, Johns Hopkins University

Viva! Performance 7:30 *Nrityagram, The Odissi Dancers of India*. This stunning ensemble of female dancers inspired *Dance Magazine* to write, “The ensemble mesmerized a sold-out house with its artistry, energy, technique, and beauty!” and the *New York Times* to add, “One of the most luminous dance events of the year!” Tickets are \$24 or \$21; \$21 or \$18 for CMA members. Cleveland debut. Call the ticket center



Poussin Symposium Highlights Education Programs

On Saturday the 20th from 9:00 to 4:00, a **Poussin Symposium** takes place in Gartner Auditorium. Built around the museum's famous *Holy Family on the Steps* painting, the event is led by Diane De Grazia and features a half-dozen respected scholars (see daily listing for details). Tickets are \$35, \$25 members, \$10 faculty and students; call the ticket center. The free Friday-night **Keynote Address** at 6:30 on the 19th is given by Elizabeth Cropper of Johns Hopkins University.

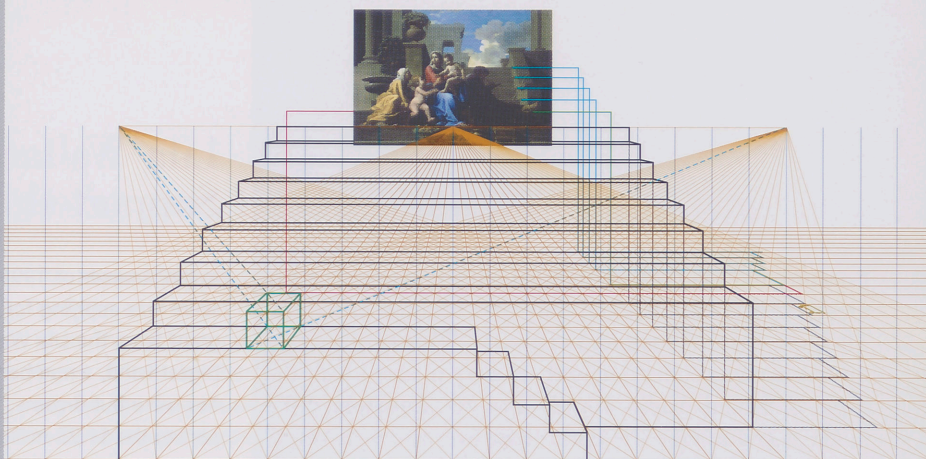
At 2:00 on Monday the 8th, the Womens Council hosts a special benefit, **Still Life Alive!** Floral designer Ron Morgan demonstrates the creation of arrangements inspired by Dutch still-life paintings. Reservations at the \$60 level include parking, demonstration, and high tea; \$125 level also includes a private tour of the exhibition with Diane De Grazia at 1:30. Call ext. 579 to reserve your place. On Sunday the 7th at 2:00 is a flower lecture/demo that is free for CMA members, \$7 others; call the ticket center.

Two **Guest Lectures** complement the still-life exhibition. On Friday the 5th at 6:30, the National Gallery's Arthur Wheelcock presents *From Botany to Bouquets: Flower Painting in Northern Europe*. At 6:30 on the following Friday, the 12th, Vassar College's Susan Kuretsky offers *Witnessing the World: Dutch Still-Life in Context*. Then on Wednesday the 10th at 6:00, Amy Conger presents *Edward Weston: Modernism, Mexico, Modotti, and Myths*. An **Archaeology Lecture** on Wednesday the 3rd at 7:00, *Recent Fieldwork at Sardis, the City of Croesus*, is given by Nicholas Cahill from the University of Wisconsin.

Thematic Gallery Talks or Highlights Tours leave the lobby at 1:30 daily. Check listings for topics. Saturday talks for parents whose children are in art classes are at 10:30 through the 20th. Don't miss Louise Mackie's talk on *Contained Spaces*, Wednesday the 17th at 6:00. A **Storybook Tour** is Sunday the 21st at 2:00: *The Story of Light: Egyptian Mythology, Part I*.

Sun-Hee Choi's monthly **All-day Drawing Workshop** is Saturday the 27th, 10:30–4:00. \$20 for CMA members, \$40 for non-members. Call ext. 461. On Sundays the 7th, 14th, and 21st, *Egyptomania Family Workshops* from 1:30 to 4:00 are based on Egyptian designs. The theme switches to still lifes on Sunday the 28th with *Dutch Treat*. The month's **Family Express**, 3:00–4:30 on the 21st, is *Doors to the Afterlife*. A new continuous **Video** title begins each Tuesday.

Make lanterns for **Holiday CircleFest** (December 5) in workshops held November 3 to 21. See listings for fees and details. **Volunteers** are needed to make lanterns for sale on CircleFest weekend, Fridays and Mondays, 10:00–1:00, November 12–22. More volunteers are needed the week of November 29 and during the festival itself. Call Liz Pim at ext. 593 to volunteer.



This diagram demonstrates Poussin's mastery of one-point linear perspective in Cleveland's *Holy Family on the Steps*. Consider the green cube drawn on the top of the fourth step. Notice that the diagonals drawn, corner to corner, from either the top or the bottom of the green cube extend to the vanishing point or a distance point. This same result would hold regardless of the step on which the green cube was drawn. To learn more, attend the symposium Saturday the 20th. Illustration from the forthcoming issue of *Cleveland Studies in the History of Art*. © Virginia Museum of Fine Arts, Richmond, Department of Paintings Conservation. Perspective analysis conducted by David Porter.

23 Tuesday

Highlights Tour 1:30 CMA Favorites

24 Wednesday

Gallery Talk 1:30 CMA Favorites

25 Thursday

Museum Closed Thanksgiving Day

26 Friday

Highlights Tour 1:30 CMA Favorites

Film 7:00 *The Earrings of Madame de...* (France/Italy, 1953, b&w, subtitles, 105 min.) directed by Max Ophuls, with Danielle Darrieux, Charles Boyer, and Vittorio De Sica. In Ophuls's masterpiece, a pair of earrings passed from one party to another triggers a tragic love triangle. A film of glittering surfaces and profound emotions. \$4 CMA members, \$6 others

27 Saturday

Adult Studio Class 10:30–4:00 *All-day Drawing Workshop*. Intensive class for beginners to advanced. Instructor, Sun-Hee Choi. Fee \$20 for CMA members, \$40 for non-members, includes materials and parking. Have your membership number ready when you call ext. 461 to register by the Friday before.

Highlights Tour 1:30 CMA Favorites

28 Sunday

Gallery Talk 1:30 CMA Favorites

Family Workshop 1:30–4:00 *Dutch Treat*. Free drop-in art project for all ages based on still-life images

Film 2:00 *Lola Montes* (France/W. Germany, 1955, color, subtitles, 110 min.) directed by Max Ophuls, with Martine Carol, Peter Ustinov, and Anton Walbrook. *Lola Montes* flashes back through her fabled romances with Liszt, King Ludwig, and others in this luscious spectacle that critic Andrew Sarris once proclaimed the greatest film ever made. "The most sumptuous stylistic effects imaginable: compositions unmatched in their fluidity, moving camerawork that blurs the line between motion and emotion. If ever a director 'wrote' with his camera, it was Ophuls, and this still looks like his most sublime work." —*Time Out Film Guide*. \$4 CMA members, \$6 others

Curator's Recital 2:30 *Music of the Low Countries*: Karel Paukert, organ and harpsichord. Presented in conjunction with the exhibition *Still-Life Paintings from the Netherlands*. Works by van Noordt, Sweelink, Fiocco, and Loillet

30 Tuesday

Highlights Tour 1:30 CMA Favorites

The Gift with a Future

Bernard and Sheila Eckstein have been supporting the museum since 1958 when they first became members. They are loyal donors and visitors. "We enjoy visiting the permanent collection and are very pleased with the Sight & Sound Audio Tour," says Mr. Eckstein. "We made a goal to take the entire tour over the next year."

Recently, they added another dimension to their giving: they chose to make "the gift with a future." Three things attracted them to this new level of support:

- 1. The gift with a future lasts.** The Ecksteins' "futuristic" gift will be used to provide assistance to the museum over the long haul. It will be kept in perpetuity to ensure art is "for all the people forever."
- 2. The gift with a future grows.** The museum will invest the Ecksteins' contribution prudently so that it will retain its value over time.
- 3. The gift with a future gives.** Every forward-looking gift goes beyond lasting protection and steady growth. It also provides ongoing financial support for the museum—and keeps on giving generation after generation.

By now, you probably know that "the gift with a future" is simply an endowment fund. The Ecksteins understand the value of endowment gifts: they wanted to support general operations, and were also interested in creating a specific-purpose endowment fund. Now when they make their weekly visit, they do so knowing they have planned for their future and the museum's. To learn more, contact senior planned giving officer Karen Jackson by calling ext. 585 or complete the form below and mail it to Karen Jackson at the museum.

CLIP AND MAIL

- ☐ Please send me information about endowments
☐ Please send me information about annuities
☐ Please send information about the Cleveland Museum of Art Legacy Society
☐ Please contact me by phone: () -
 The best time to reach me is _____

Name _____

Address _____

City _____

State _____

Zip _____

Lila Wallace–Reader's Digest Grant Supported Many Activities

In the summer of 1995, when the museum was applying for an accessibility grant from the Lila Wallace–Reader's Digest Fund, a number of current realities were but dreams. Thanks in large part to the \$1.25 million grant, which was awarded to the museum that autumn four years ago, many of those dreams have come true. Today, we have a stunningly restored Armor Court, a space brought back to and beyond its original grandeur. The Egyptian galleries recently reopened with a new design approach that lets our stellar Egyptian collection shine in a completely new way. Equally important, the grant helped conserve every object on display in the Armor Court and Egyptian galleries. Public festivals created to celebrate these major renovation efforts drew large crowds and introduced or reintroduced countless Clevelanders to their museum.

We created a video demonstrating the museum's broad public appeal, in which spokesman Mike Hargrove, manager of the Cleveland Indians, led his own "everyman's" tour. About 300 works of art were included on the new Sight & Sound CD audio tour, which provides any visitor the opportunity to

find out about hundreds of works of art—and to do so at his or her own pace without having to read labels.

The grant also targeted specific neighborhoods to bring more of their residents to the museum. In addition to initiatives such as billboards in these communities, the museum hosted special days for residents of East Cleveland, Brooklyn, and Parma, drawing thousands of visitors from these "inner ring" suburbs whose residents had previously spent little time visiting the museum. New education and outreach programs further strengthened our connection with the community.

The Lila Wallace–Reader's Digest Fund grant did not pay for all of these projects in their entirety. The grant also served as a catalyst for other foundations to support the museum's efforts to make its collections and programs appealing to an even broader audience. The Cleveland Foundation, the George Gund Foundation, the Getty Grant Program, the Andrew W. Mellon Foundation, the John P. Murphy Foundation, and the National Endowment for the Arts have all supported programs that will help continue our outreach efforts for years to come. Thanks.

Take Note

Members may pick up a free copy of the **1998 Annual Report** at the museum store (CMA location only).

The **Trideca Society** sponsors a lecture titled *Design Concepts at the End of the Millennium* by Gaetano Pesce, distinguished Italian designer of architecture, furniture, and a great variety of graphic and industrial projects, at 2:00 on Saturday the 20th. Trideca members are admitted without charge; guests are welcome to attend for \$10 (at the door).

Buy the new **Armor Court Video** in the museum store for a special members' year-end price of \$14.95, 25% off regular price. It features beautiful footage of the installation and informative narration by curator Stephen Fliegel.

Members Shopping Days are November 19, 20, and 21 at all three Art

Museum Stores. It's our opportunity to thank you for your faithful years of support. Beautiful cards, ornaments, books, jewelry and unique gift items are waiting for your gift-list challenges. You'll receive 25% off all regularly priced merchandise plus FREE GIFT WRAPPING when you shop at the museum (not valid on special orders or on previously purchased merchandise).

Attention Fellow, Patron & Contributing Members: IRS rules stipulate that the value of goods or services must be deducted from gifts, reducing the tax-deductible portion of your dues. You may now decline taxable benefits in order to deduct the full amount of your contribution—while continuing to receive free exhibition tickets, store discounts, and the *Members Magazine*. Call ext. 268 for additional information.

Special Interest Groups Support the Museum

Most museum members have a special area of interest—a particular medium or period that holds a powerful attraction. The museum's special interest groups can help you turn curiosity into connoisseurship with programs designed around fostering deep appreciation of your chosen area. Get to know curators, share experiences with fellow aficionados—even take trips to see important exhibitions and collections. Join one of these groups and you not only support the museum's activity in that area, but you and other members also contribute immeasurably to the cultural life of the community by enhancing the level of connoisseurship in Cleveland.

The **Contemporary Art Society of the Cleveland Museum of Art** explores the art of our time. Purpose: Encourage, support, and stimulate the collection and study of the visual arts at the museum and among members.

<i>Annual dues</i>	\$125
<i>Contributing</i>	\$250

Friends of Photography is for museum members who are interested in photography and dedicated to the growth of the CMA photography collection. Purpose: Cultivate knowledge of the art and history of photography, promote private collecting, and generate funds with which to acquire works for the museum.

<i>Annual dues</i>	
<i>Individual</i>	\$100
<i>Household</i>	\$150
<i>Patron</i>	\$250
<i>Benefactor</i>	\$500

For more information about these two groups, please call the museum's department of contemporary art and photography (ext. 405).

The **Musart Society** supports the great tradition of music at the museum. Purpose: The society underwrites the Musart Series of free chamber music and helps pay for the Gala Music Series. Members receive reduced prices for tickets and bi-monthly mailings of concert information.

<i>Annual dues</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$100
<i>Benefactor</i>	\$200+

For more information, please call the department of musical arts (ext. 282).

The **Painting and Drawing Society** concentrates on European and American old master and early modern paintings and drawings before 1945. Purpose: Encourage collecting and educate its members. Chief curator Diane De Grazia, curator of American painting Henry Adams, associate curator of paintings William Robinson, and associate curator of drawings Carter Foster act as liaisons.

<i>Initiation fee</i>	\$200
<i>Annual dues</i>	
<i>Single members</i>	\$150
<i>Family members</i>	\$200
<i>Young members</i>	
<i>(under age 40)</i>	\$100
<i>Patron</i>	\$300

For more information, please call Lynn Cameron (ext. 420).

The **Print Club of Cleveland** supports the department of prints and drawings. Purpose: Augment by purchase and gift the print and drawing collections of the museum, stimulate interest and appreciation of old master through contemporary prints and drawings, and encourage private collecting. The club offers lectures and educational programs, and sponsors the annual Fine Print Fair. Membership is limited to 250.

<i>Initiation fee</i>	\$150
<i>Annual dues</i>	\$200
<i>Benefactor</i>	\$300

For more information, please call the department of prints and drawings (ext. 241).

The **Textile Art Alliance** supports the department of textiles. Purpose: Encourage and maintain interest in the textile arts, generate funds with which to acquire works for the museum, and further understanding and appreciation of textiles by offering lectures, workshops, and exhibitions.

<i>Annual dues</i>	
<i>Student</i>	\$10
<i>Active</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$75

For more information, please call the department of textiles (ext. 256).

The **Trideca Society** focuses on progressive design from the middle of the 19th century to the present day. Its activities include slide-lectures delivered by specialists and visits to relevant exhibitions, artist's studios, private collections, and architectural sites in the vicinity of Cleveland and in more distant locales.

<i>Annual dues</i>	
<i>Individual</i>	\$75
<i>Household</i>	\$100

For more information, please call Carol Ciulla (ext. 413).

Young Friends is a group of more than 300 museum members between the ages of 21 and 39. Purpose: Encourage appreciation, understanding, and support of the museum, its collections, and role in the community. Monthly educational and quarterly social events, volunteer opportunities, and an annual gala fundraiser give young professionals numerous options for involvement and leadership.

<i>Annual dues</i>	
<i>Single</i>	\$15
<i>Couple</i>	\$25

For more information, please call Connie Breth (ext. 595).

Members Magazine (ISSN 1081-7042)
Vol. 39 no. 9, November 1999. Published monthly
except July and August by the Cleveland Museum
of Art at Cleveland, Ohio 44106

Editing and design: Barbara J. Bradley, Kathleen
Mills, Laurence Channing, and Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the
Cleveland Museum of Art Members Magazine at
the Cleveland Museum of Art, Cleveland, Ohio
44106. Subscription included in membership fee.
Periodicals postage paid at Cleveland, Ohio

The Cleveland Museum of Art
11150 East Boulevard in University Circle
Cleveland, Ohio 44106-1797

Periodicals postage
paid at Cleveland,
Ohio

**Dated Material
Do Not Delay**

Admission to the
museum is free

Telephones
216-421-7340
TDD: 216-421-0018
Ticket Center
216-421-7350 or
1-888-CMA-0033
Membership info
216-421-7341,
ext. 268
Beachwood Place
Museum Store
216-831-4840
Airport Museum Store
216-267-7155

Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1

Still Lifes Café
Closes one hour before
museum

Oasis Restaurant
Sunday 11:00-2:30
Reservations
recommended:
216-229-6216

Web Site
www.clemusart.com

**Ingalls Library
Members Hours**
(ages 18 and over)
Tuesday and
Thursday-Saturday
10:00-5:00
Wednesday 10:00-
9:00
Slide Library by
appointment only

**Print Study
Room Hours**
By appointment only
Tuesday-Friday
10:00-11:30 and
1:30-4:45

Ticket Center
Tuesday and Thursday
10:00-5:00; Wednes-
day and Friday 10:00-
8:00; Saturday and
Sunday 10:00-5:00.
\$1 service fee per
ticket for phone
orders (\$2 non-mem-
bers); call 421-7350
or, outside the 216
area code,
1-888-CMA-0033

Something for those who have everything.

A gift membership in the
Cleveland Museum of Art
is a cornucopia of benefits.
Included are free admis-
sion to special exhibitions,
free audio tours, discounts
on classes, films, lectures,
and merchandise in the
Museum Stores.
The perfect holiday gift.